

COMMON AREA

Issue 2

July/August 2005

THIS FILE
IS THE
FRONT

CHECKED
1117

IN THE EVENT OF
ANY COMMONS
PLEASE COVER
THIS FILE

Un-editorial

'Practicing'

I've had a headache for three days. I'm blaming it on the weather – the sunny days followed by high pressure, storminess and gloom. Unfortunately this only serves as a basic metaphor for my own state of mind. Oh its nothing unusual, this is being an artist isn't it? Ever time it happens I'm like Henny Penny denouncing the stability of the heavens above only to be reminded by some dear friend that ahem, didn't you feel like this before your last show?

So this is all part of being a practicing artist eh? 'Practicing' that word even depresses me now; the thoughts that I'm going on a never ending quest. What is this unrequited search?

Oh for yesterday when it all gave me such a trill, the constant learning, pushing, running around.

Strangely it seems more and more that being an artist is actually practicing for mental illness or derangement. Between the highs and lows of the roller coaster obsession with things other people exclude from normal thought. Really, should an intelligent adult be fixated on pixels (sorry, its logical abstraction my dear boy) or writing to pen pals from 1980's copies for Smash Hits (I love you both you loons)?

Or building huts?

God damn it.

As much as I try I cant help but to keep practicing for whatever it is.



I love you, Sam Taylor-Wood!
Helgi Snaer Sigurdsson

Platforms & Presentation: Art as a Discussion Piece a project with Bik Van der Pol April - July 2004

The art piece is claimed to be disappearing from the triangle of artist - art piece - viewer (Rutger Pontzen), but what if the art piece has become art + piece + viewer? What does or could this generate or activate? Through presentations and talks by various guest contributors, this project explored and challenged different ways of mediating interactive, conceptual, time- and research based works, by investigating examples of precise approaches concerning mediation and presentation by artists and art institutes.

The project looked at historical examples of artists such as Gordon Matta Clark and Robert Smithson and at contemporary practices. Guest for the project were artists **Ayreen Anastas & Rene Gabri** from Sixteen Beaver & Radioactive (USA), **Ryan Gander** (UK), **Jan Kopp** (France), **Germaine Kruij** (Netherlands) and **Apolonija Sustersic** (Slovenia/Sweden); artist/neurologist **Warren Neidich** (USA); curators **Maria Lind** (Kunstverein München) and **Raimundas Malasauskas** (CCA Vilnius); and publisher **Christoph Keller** (Revolver Archiv für Aktuelle Kunst).

Public presentations within the framework of the project included "Loose Associations", a lecture/performance by Ryan Gander (Rotterdam: TENT., June 9, 2004); and "Low Profile presents: an introduction", a performance by Low Profile (Rachel Dobbs & Hannah Jones) (Rotterdam: TENT., June 10, 2004). Results from the project were published in **Looking, Encountering, Staging**.

PLATFORMS AND PRESENTATIONS: ART AS DISCUSSION PIECE MAPPING QUESTIONNAIRE

Please use just words or very short sentences, take it as a collective brainstorming activity, so you can really write down the first thing coming to mind. Your answers should be in English, but you may want to include also the translation in your native language and this also will be considered for the project

Your country and city of birth is ...

Your country and city of residence is ...

Your native language is ...

Define who you are

Define what you do

In which ways is your activity relevant to others / to the world?

Factors limiting the scope of your activity

Define art, artist, art piece, audience, mediator

Describe the ideal channels of distribution and presentation for art to take place

Optional: include an image that represents you or a picture of yourself

PLATFORMS AND PRESENTATIONS: ART AS DISCUSSION PIECE <MAPPING>

RYAN GANDER

1. Your country and city of birth is ...
CHESTER, UK.

2. Your country and city of residence is ...
LONDON, UK

3. Your native language is ...
ENGLISH.

4. Define who you are
I AM... I JUST CHANGED MY MIND. DO YOU WANT THE FIRST ANSWER OR
THE NEW ONE?

5. Define what you do
I PRACTICE... AND I PRACTISE.

6. In which ways is your activity relevant to others / to the world?
WELL, NOT ALL OF MY ACTIVITIES ARE AND THOSE THAT COULD BEEN
SEEN AS RELEVANT ARE ONLY ACTUALLY RELEVANT TO A SMALL MINORI-
TY OF PEOPLE. I THINK IT IS IMPORTANT THAT MY ACTIVITIES ARE RELE-
VANT TO ME, AND TO DEFINE IN WHICH WAY THEY ARE RELEVANT I
WOULD HAVE TO SAY: BECAUSE THEY PREVENT ME FROM LIVING THE
LIFE THE WORLD HAD PLANNED FOR ME? I THINK.

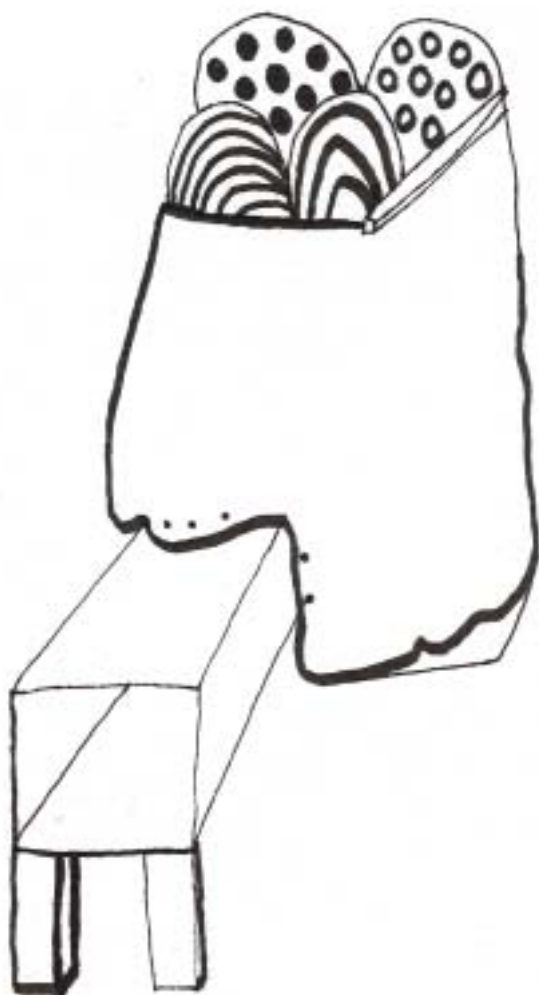
7. Factors limiting the scope of your activity
MONEY.

8. Define art, artist, art piece, audience, mediator
THEIR BEAUTY IS SURELY THAT THOSE WORDS CAN HIND BEHIND MUD-
DLED IN A MULTITUDE OF MEANINGS?

9. Describe the ideal channels of distribution and presentation for art to take
place
THAT IS DEPENDENT ON FORM, CONCEPT AND CONTENT.

10. Optional: include an image that represents you or a picture of yourself





anais anais.

KUNST club

Kunst club is a new society set up to explore approaches to art practice through a series of lectures given by artists who have recently exhibited in London and who work in a multi-faceted, interdisciplinary way.

A one off member fee of £2.50 covers the cost of Kunst club to host a series of lectures by visiting artists

Lecture No. 2

Chris
Hammond

Artist curator from MOT Gallery.

DATE TO BE CONFIRMED

